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Students of Bryn Mawr College

The College News

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Mrs. Piccard Relates Story of Air Flight

B. M. Alumna Accompanies Husband In Investigation Of Cosmic Rays

STRATOSPHERE REACHED

Goodhart, Feb. 25.—Mrs. Jean Piccard, Bryn Mawr alumna, and wife of the famous stratosphere flier, Dr. Jean Piccard, lectured simply and enthusiastically on her husband's work and on the epochal flight which they made together as co-workers in 1934. She has ascended higher into the air than any other woman and has gathered important data on the nature of the cosmic ray, which she and Dr. Piccard hope to be able to harness for practical use, even though precisely what it is cannot be determined any more than the precise nature of electricity.

Although her husband was born in Switzerland, and taught and studied on the Continent long before he came to the United States as an assistant professor at the University of Chicago, Mrs. Piccard is an American both by birth and training. She took her degree at Bryn Mawr College, while President Thomas was still in office, and she remembers as a symbol of the spirit possessed both by the college and Miss Thomas, a time when the president, walking by her, said, "I do not walk so fast as you who are young; do you go on ahead." That was what Miss Thomas always desired, that others should go on ahead even where she could not; and this is the goal towards which Bryn Mawr has aimed, that it should enable others to go on. In arta and literature, the purpose has been accomplished, but not yet in the field of science.

After her graduation here, Mrs. Piccard studied chemistry at the University of Chicago, where she met Dr. Piccard. Upon her marriage with him, his scientific life became hers until on his greatest experiment and flight she could act as pilot, first mate, and crew for him.

To make the construction of the stratosphere balloon more clear and logical to the audience, Mrs. Piccard first showed on the screen pictures of

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Day Letter Received On 1932 Big May Day

(The following is a day letter received Saturday, February 23):

Editor of *College News* —

I am sailing within hour for some months abroad or would write to you, but I have just heard from alumnae in New York that May Day, the most beautiful pageant in America, is not being given this spring because, in the opinion of Mrs. Manning, as printed in the *College News*, there is no director sufficiently experienced at hand to organize it and this when you have in Mrs. Chadwick-Collins the greatest director of any May Day. This is always a tremendous undertaking because there is little money and you cannot have any deficit and because there is not unlimited time for rehearsals and yet every detail is judged by critics of pageantry which has reached such a state of perfection as if you had all the time and money needed. Every May Day has its own difficulties and at one time in 1920 these seemed to me unsurmountable, but you always live through them and if in 1932 there was confusion it can be understood with an extra Shakespearean play and no Miss Applebee for the green and so a new director of the green to be trained. And even the green in 1932 was unsurpassed and with the financial situation as it was and to have no deficit in 1932 was a triumph of organization. Mrs. Collins took all that went before and added her own in the perfect coordination of every detail so that all who know acknowledge she produced the perfect May Day and all future ones can only aim to equal that of 1932.

MAUD SKINNER.
(MRS. OTIS SKINNER)

News Try Outs

The College News announces the beginning of its regular spring tryouts for Freshmen, Sophomores and Juniors who wish to compete for positions on the Editorial Board. There are five or six regular positions open and there is especial need for a music critic, and for a Sports Editor. Anyone interested should come to the *News* office in Goodhart at 6.00 P. M. on Thursday, February 28.

Women Write Novels With Natural Talent

Sheila Kaye-Smith Says Women Are Receptive Rather Than Creative

NOVEL HAS FOUND PEAK

Goodhart, Feb. 21. — "Women are naturally associated with art, yet man has been the leader and often the sole performer in art through the ages," said Miss Sheila Kaye-Smith, who spoke here recently on *Pioneer Women Novelists*. Why is it that women have not kept up with men in this field? It is not the fault of men that they have achieved more than women. Perhaps the best answer is that women are more realistic than men, and are receptive rather than creative. Novel writing came closest to their particular talents and inclinations and women have been leaders in this field from the very beginning. They have brought new blood and fresh ideas into novel writing and have done just as good work as any of the men.

The first novel was written by Samuel Richardson. Fiction had been written before, but there was no attempt made in such stories to show character or analyze emotions. *Pamela* was the first appearance of a form of fiction which was something more than a pure adventure story. It is a kind of collection of letters, which are sufficiently connected to show the development of character and plot. The book was meant to be an example of the art of letter writing, but Richardson decided to improve the minds of his readers as well as their epistolatory style. The theme of the story is one that is bound to meet the approval of all women readers. If only a woman is clever enough she can have a man on her own terms, instead of his. Richardson's readers were carried away with the book. They said it was the morality of it that pleased them, but the real reason is something far more subtle. It is his sympathetic treatment of women that won him so many admirers, and it is not surprising to find that most of them were of the fair sex.

Women began to imitate Richardson's style. Not many of them came anywhere near him in excellence, but some very good work was done. Only one American woman, Charlotte Ramsey Lenox, began to use this type of fiction writing. She went to England as a girl of fifteen and married there very unhappily. She earned her living by translating and by writing novels. *The Female Quixote* is her only remembered book. She was quite well known in her time and was fêted by Dr. Johnson on one occasion. From 1750-1800 there was a flood of novels

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Infirmary Fee

The *News* calls attention to a mistake in the account about the Infirmary fees last week. There is to be a decrease and not an increase in the infirmary charge of the present year. The charge is at present $6 a day after a student has spent four days in the infirmary. This is to be reduced to $4 a day for the remainder of the present year, after which the new statement of fees goes into effect.

Greek Play Chorus Announced

It has been definitely decided that the *Bacchai* of Euripides will be put on at Commencement time for the benefit of the Million Dollar Fund. Mme. Sikilianos will direct the play, and there will be a chorus of fifty people, which will act as the protagonist of the play and will be stressed in importance more than is customary in the usual manner of putting on Greek plays. The following is the cast of faculty, alumnae and students who will take part in the chorus: Miss Petts, Miss Fisher, A. Allinson, '37; M. Bedinger, '35; S. Bright, '36; L. Gratwick, '37; A. M. Graves, '37; M. Haas, '37; M. Honour, '36; M. Houck, '37; F. Porcher, '36; E. Vall-Spinoza, '37; M. Askins, '36; L. Dickey, '37; J. Grant, '38; F. Lewis, '38; E. Morley, '36; L. Steinhardt, '37; A. Recse, '36; E. Webster, '38; M. Winternitz, '38; E. Newton, '38; F. Taggart, '32; D. Seelye, '38; J. Baker, '35; B. Cole, '38; M. Jackson, '37; V. Jussen, '37; H. Mayer, '38; D. Naramore, '38; L. Stengel, '37; A. Waldenmeyer, '35, A. Woodward, '36; G. Franchot, '35; E. Lyle, '37; M. Archibald, '37; B. Allen, '38; C. Aaronsen, '38; E. Bingham, '36; E. Bock, '36; A. Crenshaw, '36; M. Flanders, '37; M. Peters, '37; I. Seltzer, '37; E. Van Auken, '35; F. Van Keuren, '35; H. Wickersham, '36; M. Anderson, '37; M. L. Eddy, '37; A. Edwards, '37; G. Fales, '38; M. Kidder, '36; B. Lautz, '37; R. Levi, '37; E. Mann, '38; P. Manship, '36; H. Ott, '36; E. Putnam, '36; J. Lewis, '38; E. Hansell, '36; H. Harvey, '37; C. Taylor, '38.

Works by Americans End Pro Arte Series

Grunberg, Piston, and Smith Rendered in Well Balanced Performance

TECHNIQUE FAULTLESS

Goodhart Hall, Feb. 20.—The Pro Arte Quartet brought its series of chamber music to a conclusion with a program composed entirely of music by American composers, including works by David Stanley Smith, Walter Piston, and Louis Grünberg. This series has been presented every Wednesday and Sunday for a month through the generosity of Mrs. Elizabeth Sprague Coolidge, who is one of the greatest patronesses of music in America. Throughout the series the Quartet has met with increasing enthusiasm and approval from the audiences, which have increased as the group verified its splendid reputation both here and abroad.

The Quartet, composed of Alphonse Onnou, first violin, Laurent Halleux, second violin, Germain Prévost, viola, and Robert Maas, violincello, is remarkable not only for the individual talent of its members, but also for their fine interpretation and the exquisite finish of their work as a whole which can come only from long years of musical association. They are known particularly as exponents of the modern composers of all nationalities, and have earned from their superb renderings of recent works the gratitude of all who are interested in the future of music. Their playing of the works of all periods of chamber music has been almost faultless throughout the series.

This last program was the first not to contain at least one work of the better known older composers, and probably for that reason was the most interesting as well as the most fitting concluding program for the artists to have performed. The difficult technical problems of these new, and in the case of Grünberg revolutionary composers, were overcome with perfect ease while the spirit of their works was excellently maintained. The Pro Arte group seems to have a very strong feeling for the work of the moderns and for this reason is an almost unsurpassed performer of their works in the quartet form.

The first number on the program, *Quartet in C Major, Op 71*, by David

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Amusing Plot, Clever Dancing, Good Set Contribute to Success of Freshman Show

In Spite of Lack of Unity, Slow Tempo, and Slight Plot, Spirited Acting, and Finished Dancing Are Acclaimed in *National Recovery Act*

ACTING INDICATES SMOOTHNESS AND CONFIDENCE

An amusingly fantastic plot, effective sets and clever dancing made *The National Recovery Act* set a new high in Freshman Shows. The degree of confidence and smoothness shown by the actors was quite remarkable for the type of entertainment. Although the plot was slight and the dialogue dragged at times, most of the show was amusing and quite well-done. Huldah Cheek, who wrote, directed acted and sang in it, is highly to be congratulated.

National Recovery Act is the story of the women from the Peola Junction Old Ladies' Home who, acquiring by force the necessary money from the Junior League, go to Florida in search of Ponce de Leon's Fountain of Youth. There they find not only the fountain but Ponce himself, a most charming gentleman. Having been served the elixir of youth in Dixie cups, they divest themselves of gray hair, rheumatism, and squeaky voices to become young again. After two years, Lucy Snodgrass and Mamie Botts, the two rivals of the Old Ladies' Home, have become Elaine Lovelace and Prudence Hopewell, respectively, and are both campaigning furiously for the presidency of the United States. Elaine wins, and makes Prue the commander of the Army and Navy. Both of them compete for Ponce's affections, only to have him won at last by the head of the Junior League. All of which would tend to prove that it's the perennially young what gits the White House, but the League what gits its man.

The plot, though amusing, was not sufficiently unified; the rivalry for Ponce seemed too often to be dragged in by main force, instead of developing early and building up. The dialogue was, on the whole, very clever, and the individual speeches were amusing. Yet several times, as in the first scene, and, again, in Elaine Lovelace's lines in the campaign scene, the tempo was too slow, and the lines stood out as separate entities, rather than as foundations to any central point. In the first scene, the actors seemed to be reciting pieces rather than talking to one another. This may have been partly caused by the fact that the dialogue was in verse: rhyming lines are apt to affect the unaccustomed in that way.

The acting of everyone was remarkable for its lack of self-consciousness or nervousness; no one seemed upset or awkward, and everyone appeared to be having a grand time. Sylvia Wright as Prudence Hopewell (nee Mamie Botts) gave us a consistently amusing satire of a tweed-suited, superlatively efficient generalissimo. Her stride, her voice, her gestures were all in keeping. Especially good was the scene in the office in the White House, where she sat surrounded by militant secretaries, and her entrance in the Gardens in the last act, as a red-coated grenadier invading a scene of frivolity, was very amusing.

Grace Fales played the part of Lucy Snodgrass and Elaine Lovelace with much enthusiasm, but in neither case did she do justice to her role. As Lucy, she was too extravagantly and artificially coy; as Elaine, she made the lady far too much of a caricature, and her gestures were forced.

Falvia Pittroff made an attractive Ponce, but her role was not emphasized enough to give her an opportunity for a great deal of acting. Robbie Hoxton's portrayal of Dr. Bushman was hilariously amusing. Her staggering entrance in the first scene of the second act, carrying her portable laboratory, and her tentative love-scene with Mrs. Whistlebury, stand out as two of the funniest moments of the show. Mary Walker and Mary Whalen, as two Junior Leaguers, played their parts with much ease and naturalness. Mary de Wolf, clad in a negligee, pink bed-socks, and a lisp, made the most of a small part. And may we congratulate Ellen Newton, as a guide, for her nonchalance in propping up a wayward palm tree in the second set?—she almost convinced us that that is one of the usual duties of a Florida guide.

The settings, designed by Alice Shurcliff, were excellent down to smallest details. That for the first scene—the Old Ladies' Home—with its "God Bless Our Home" sign, its wheel-chair, and dull gray background was particularly good. That for the White House gardens was artistic and glamorous. The lighting was quite adequate; it was very good in the Florida set, and effective in the Blue Rhapsody dance. Betty Bryan is to be commended for her attractive and

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College Calendar

Thursday, February 28. Mr. A. E. Newton on *The Development of the English Novel*. 8.30 P. M. Deanery.

Friday, March 1. Class Swimming Meet. 4.00 P. M. Gymnasium.

Saturday, March 2. Varsity Basketball Game with the Philadelphia Cricket Club. 10.00 A. M. Gymnasium.

Sunday, March 3. Mr. Thomas Whittemore on *The Mosaics of Santa Sophia*. 5.00 P. M. Deanery.

Sunday Evening Services conducted by Rev. Frederick R. Griffin. 7.15 P. M. Music Room.

Monday, March 4. The Mallory Whiting Webster Memorial Lecture: Dr. Nellie Neilson on *Medieval Forests*. 8.20 P. M. Goodhart.

Dr. Neilson Will Discuss Mediaeval Forest Laws

Professor Nellie Neilson, who is to speak in the Music Room on Monday evening, March 4th, is one of the most distinguished of Bryn Hawr Alumnae and an outstanding historian in America. She wrote her Doctor's dissertation at Bryn Mawr, taking as her subject the Economic Conditions in the Mediaeval Manors of Ramsey Abbey. It proved to be an introduction to the theme which since then has often claimed her attention: the local customs of England.

It is well known that the common law of England was based on customary usages, welded together and developed by the practice of the King's courts. Professor Neilson had delighted in the study of customs which escaped this unifying process and which remained as primitive islands in the enveloping sea of common law. She has also discussed the usages of the King's courts in learned studies of huge court rolls and selective "Year Books."

Recently she has turned her attention to mediaeval forests in England, mapping their boundaries and elucidating the modé of life which was characteristic of them. The topic is of general interest because of the body of forest laws that developed from the King's unlimited use and control over certain forest areas in England. The forest laws deal with the controversies between the peasants and the nobles over the disputed boundary lines and over hunting privileges.

Dr. Neilson's lecture at Bryn Mawr will be on *Mediaeval Forests in England*, and the college will thereby enjoy her account of the forests before anyone reads it in print.

THE COLLEGE NEWS

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The Old War Cry

What we like to call our Reading Public has by this time decided that the *News'* lifework consists in writing about the Reserve Room. Although we feel as if we have been vainly trying to improve manners and morals for years now, we refuse to lay by our righteous indignation over the homelike way in which books are marked and in which books disappear. Therefore, we write again, this time upon the demand of a large number of hysterical undergraduates.

Our best friends tell us that the books for all of their courses are missing from the Reserve Room, and that all of the classics have acquired new and mysterious marginal notes. For the latter evil, we have no remedy. Aside from the moral and ethical aspects of the case, we suggest only a slogan to instil public conscience: Typewrite, or print clearly, if you must write in books, but do *not* inflict your illegible and cryptic addenda upon us.

We return to the Reserve Room ailment as the more incurable one. For years we have said, "It won't be long now. Some morning we shall wake up to find the entire Library gone and the Art Sem particularly noted for its absence." More undergraduate time is now spent speculating as to the whereabouts of Reserve Room and Art Sem books than goes into any other variety of work or play. We do not for a moment attribute the loss or the temporary disappearance of books to anything but thoughtlessness.

Since this is the case, we feel that the undergraduates themselves would welcome some system whereby a closer check could be kept on the slips in reserve books. We suggest as a possible solution that in both the Art Sem and the Reserve Room the reserve desks be moved near the door so that the librarians in charge could see that reserve slips are left for each book taken out and that the slips are not mixed or lost. Each book being taken from the Reserve Room should be presented to the librarian, who will take the signing-out slip herself and check it with the reserve slip if there is any.

Such an arrangement may seem fraught with difficulties, when we stop in our ordered ways to consider it. But it has been carried out in larger libraries than ours, and in public libraries whose users we presume to be less thoughtful and co-operative than Bryn Mawr students

IN PHILADELPHIA

Theatres

Chestnut: Dame Sybil Thorndike in *The Distaff Side*—one week only. A highly interesting play about a woman controlling her family and a daughter who Breaks Away in the time-honored manner of stage daughters and comes home with the baby in her arms and the blood hounds howling at her heels.

Orchestra Program

Zemachson .....Chorale and Fuge
Brahms...Symphony No. 2, D Major
Alzeniz-Arbos .....Navarra
Paganini .....Moto Perpetuo
De Falla....The Three-Cornered Hat

Movies

Aldine: Last chance to see *The Scarlet Pimpernel*, unless it makes another mysterious tour of Philadelphia's minor theatres. Saturday: *Folies Bergere*, with Maurice Chevalier, Merle Oberon and Ann Sothern. Freneh accenta and French songs and Maurice abound in fine form.

Arcadia: *Wings in the Dark*, with Myrna Loy and Car Grant.

Boyd: Society comes in for its share of Scandal and Publicity in *After Office Hours* with Constance Bennett and Clark Gable. What with editors and society reporters dropping in on Society's best scandals, nobody has much fun.

Earle: *The Best Man Wins*, with Edmund Lowe and Florence Rice. Quite amusing.

Fox: *Life Begins At 40*, with Will Rogers. We'd go to see Will Rogers in an thing, but this is one of his best.

Karlton: Ricardo Cortez and Virginia Bruce in *Shadow of Doubt*. We feel more than a shadow about this.

Keith's: One of the epic movies of all time, *David Copperfield*, is held over for a second week. No one in her right mind should miss this.

Locust: George Arliss in *The Iron Duke* continues on, and probably on into the distant future. Everybody is in it from Napoleon to Wellington, but it is not quite up to George Arliss' usual standard.

Roxy-Mastbaum: *Living on Velvet*, with Kay Francis, George Brent and Warren Williams. The triangle comes in for its share of attention again, with George Brent and Warren Williams both renouncing Kay Francis in a moment of nobility because of their friendship for each other.

Stanley: Rudy Vallee's latest opus, with Helen Morgan to assist him, *Sweet Music*. Rudy is a college boy and starts a band, if you can believe that to be possibie. Very good, in spite of everything.

Stanton: *The Mystery of Edwin Brood*, with Claude Rains, Heather Angel and Douglas Montgomery. We weren't exactly fascinated, but Claude Rains does do some pretty fancy acting.

Local Movies

Ardmore: Thurs., Fri. and Sat., Joan Crawford, Clark Gable and Robert Montgomery in *Forsaking All Others;* Mon. and Tues., Paul Muni in *Bordertown;* Wed. and Thurs., Ronald Colman in *Clive of India*.

Seville: Wed. and Thurs., *Here Is My Heart*, with Bing Crosby and Kitty Carlisle; Fri. and Sat., Francis Lederer and Ginger Rogers in *Romance in Manhattan;* Mon. and Tues., Claude Rains in *The Man Who Reclaimed His Head;* Wed. and Thurs., *Broadway Bill*, with Warner Baxter and Myrna Loy.

Wayne: Wed., Claudette Colbert and Warren William in *Imitation of Life;* Thurs., Fri. and Sat., Warner Baxter and Myrna Loy in *Broadway Bill;* Mon. and Tues., Wallace Beery in *The Mighty Barnum;* Wed. and Thurs., *Biography of a Bachelor Girl*, with Ann Harding and Robert Montgomery.

WIT'S END

What's to be done
With a face like mine?
It hasn't a wrinkle
Nor an interesting line.

I don't look worldly-wise,
I don't look weary,
Even my eyes
Aren't the least bit bleary.

People in liquor shops
Give me a leer,
And say, "No, young lady,
You're too young to buy beer."

Strangers seem to doubt
That I possess any knowledge
And ask me kindly
If I've chosen my college.

Imagine my horrible
Situ-ation,
I'm a Bryn Mawr Senior
And I don't look twenty-one.

—Lone Goose.

ELDERLY REFLECTIONS

It seems to me the Freshmen
Are really awfully bright,
But then I always think that
Every year, Freshman Show night.

—Dying Duck.

ANIMALS

We think the class creatures
Should be picked for their features,—
But they seem to get feebla and feebla.
We thought the Mexican bean
Wus too small to be seen,—
But just try to find an amoeba!

ART

The lady on the
Common Room wall,
Lapping up her tea,
Makes me feel,
To say the least,
Slightly jittery.

—Lazy Loon.

OH, SIR!

Repartee has at last descended on the Bryn Mawr campus! One of our most revered undergraduates retired into her bedroom late the other afternoon, and had embarked upon a process of rapid undressing when a knock was heard upon her door. Thinking that her neighbor was about to burst in upon her, the undergraduates called "Wait till I finish undressing!" "Lady, I'm not interested in looking at anything but the walls of your room!" replied one of the well-known Bryn Mawr painters.

BIER GARTEN

A lot of red checked napery,
An atmosphere that's vapoury,
A mob that has had
A little too mueh;
The whole gone jazz mad,
In the mode of the Dutch.

FOR THE SURVIVING FEW

We think it would be better
If the Infirmary
Moved up on to the campus,—
We've all got colds, you see.

Life would be so simple
If the healthy few
Could live ungerned-up at the Inf.
There can't be more than two!

There's lots of room for classes,
We'd get weighed in between.
There'd be no need to brave these storms.
No hankies would be seen.

—Frob be to you.

See you next spring (stop)
Now become snow drop.
Cheerio—
THE MAD HATTER.

Four hundred students of Columbia University were on record with a condemnation of the tactics of William Randolph Hearst in attempting, they say, to raise "a red scare."

—(N. S. F. A.)

News of the New York Theatres

We are about to burst into another gladsome paean about the New York theatre. Our highest hopes for the season have been realized, our eye dazzled, our wearied hearts rendered joyous by the sights of Elizabeth Bergner distinguishing herself in *Escape Me Never!* and of Leslie Howard being at his most charming in *The Petrified Forest!*. We can ask no more, but nothing can stop us from *saying* a great deal more on our respective themes.

Escape Me Never! is all about Elizabeth Bergner; in fact, Elizabeth Bergner *is* and makes *Escapes Me Never!* except that the play lets her down badly in the last act. From the moment she is hauled upon the scene into the family drawing room of a famous Austrian castle, which is having its weekly invasion by tourists, and dashes onto the window sill intending to leap from the window on the slightest provocation, the play becomes definitely exciting. She is dressed in a school girl's uniform because, it turns out, that is all the Sisters of Mercy had to give her, and with that as an inspiration she has been following bands of schoolgirls around the town in the hope of sneaking in on the afternoon tea they habitually consume. It further turns out that she is the mistress of the brother of the boy to whom the daughter of the castle is about to beeome engaged. We admit it's complicated, but that is about the only complication that appears, so the audience manages to live through it. In any case, both boys are of the immortal Sanger clan, made famous by Margaret Kennedy in *The Constant Nymph*, and the family in the castle do not think much of them, no matter which one is possessed of so reprobate a mistress.

Elizabeth Bergner also has a baby, not, however, by the Sanger lad, and when the family sends its daughter up to the mountains to avoid the Sangers, the two boys, Elizabeth Bergner *and* the baby go on a tour in quest of her, singing and playing their way in the manner of the wandering minstrels of yore. Unfortunately, the daughter falls in love with the Sanger brother who is in love with Elizabeth Bergner, and from then on, difficulties and fur fly fast and thick.

The effect of Elizabeth Bergner on the stage must be seen to be believed. She electrifies and animates it so fully with her presence that an erupting volcano would be boring beside her. In the first two acts, Margaret Kennedy has given her good lines and plenty of action; the scene in which she persuades the daughter of the castle that the Sanger with whom she has so suddenly fallen in love is after her money, and that the other, and more stable, Sanger is infinitely superior in every way, is very skilfully handled from the point of view of the playwright (*and* from the point of view of Elizabeth Bergner!).

But in the last act, there is practically no action, no stake, except a repetition of the daughter's attempts to steal back Elizabeth Bergner's lover, and nothing but tears and agony on the part of Elizabeth Bergner, whose baby has died. The play really ends with the second act, and we advise that everyone should see it and leave precipitately after the descent of the second curtain, happy in the knowledge that they will be spared a great deal of pain and boredom while Elizabeth Bergner bravely struggles with an hour of weeping.

The Petrified Forest presents Leslie Howard at his happiest and most charming. As the bored and disillusioned representative of that dead generation, the post-war young intellectuals, Leslie Howard makes extremely amusing and clever observations in a gasoline station on the edge of the American desert. The play is by way of being a satire on everything from the American Legion to young girls in quest of romance, and contains an amazing creation in the person of the gasoline station keeper's daughter, who talks about life and love in France in one breath, and complains that these "ignorant bastards" around here can't understand her in the next. The gasoline station keeper is a member of the American Legion and is completely unable to forget his services to God's country in the War, while his father, a veteran of the Pioneer West, rants on about the killers of the good old days. His claim that the Pioneers made the money to pay for the upkeep of the American Legion, is one of the most amusing momenta in the play.

The only real action comes with the arrival of a gangster, a real "killer" cut out to suit the old grandfather's best tastes, who is being pursued by the entire police force of the country and conducta a gangster battle with the forces of law and order right before the eyes and deafened ears of an amazed audience. The Killer is marvelous: everyone should make a special excursion to New York sheerly for the purpose of watching the last of the outlaws, a real Man, forsooth, in action. Although Leslie Howard is the center of attention because of his unfailing charm, the Killer and the old grandfather nearly steal the stage from him on innumerable occasions. We regret to state that Leslie Howard comes to a very bad end, in fact a most sad end, at the hands of the Killer, but the action which immediately precedes his sad end is so exciting, what with machine guns being fired out the windows, while the American Legion in pale blue uniforms is parked helplessly on the floor at the mercy of the Killer, that the sad end of Mr. Howard rather loses its effect.

THEATRE REVIEW

Point Valaine, Noel Coward's latest drama, in which the Lunts and Osgood Perkins have the leading roles, is an extremely unpleasant play. Different from any of the author's other plays, *Point Valaine* has little to recommend it; it contains hardly any of Coward's brittle and sophisticated humor, and yet as a serious play, it lacks the sincerely moving quality necessary to its type. The acting in *Point Valaine* is, on the whole, superior to the play. Osgood Perkins and Alfred Lunt are excellent in their parts. Miss Fontanne is not nearly so good as she is capable of being. Martin Welford as the young English lover of Linda Valaine is quite competent in his role, as are the minor characters.

The play is the story of a middle-aged hotel keeper on a tropical island, who, starved for love, has been having an affair for a number of years with Stefan, her head-waiter. When the young English aviator, Martin Welford, comes for an overnight stay at the hotel, and is as attracted to her as she is to him, Linda consents to spend the night with him. Stefan returns unexpectedly from a trip to a neighboring island, discovers Linda's unfaithfulness, and at the conclusion of a stormy scene with Linda, he stabs himself and jumps into the sea to be devoured by sharks. Linda is left, forsaken by her disgusted young lover, to live tragically alone on Point Valaine. The situation as a whole lacks reality. There is no reason why Linda, after she has built up such a thriving hotel business, should be trapped in the island, no reason why she should not depart for places where the pursuit of the male could be accomplished with less difficulty.

Mr. Coward, having chosen the tropics as the background of his play, makes small use of his setting. The scenery, designed by Gladys Calthrop, is extremely effective. Yet nowhere in the dialogue or in the actions of the characters is the oppressiveness of the tropical climate emphasized; once Miss Fontanne flutters her collar with her fingers and mutters that it is hot. Later on she says that the rain depresses her; that is all. The hotel gives the appearance of a pleasure resort, with many athletic young English people bounding lustily about, as if they were in an invigorating and thoroughly pleasant climate. Visitors are always going back and forth by boat, so that the Point is not in the slightest degree inaccessible.

The management of scenes in the play is poor. The scene between Linda and Mortimer Quinn is merely conversational, contributing little to the advance of the plot. The interview between Quinn and Hilda James is clever and charming, yet it breaks the mood of the whole. In the scene between Stefan and Linda, the emphasis is suddenly shifted from Linda to Stefan; Linda's lines and actions are ineffectual.

Osgood Perkins is superb as the cynical novelist. Witty, pleasant, his portrayal is excellent and the high level of his acting is sustained throughout. His gestures and facial expressions fit absolutely the character of Mortimer Quinn. In the scenes with Linda, with the English visitors, with the interviewer, he portrays with

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Dramatics, Deanery Discussed in Council

Big May Day in 1936, Smoking in Deanery, Greek Play Are Debated

QUIZZES TO BE LIMITED

Deanery, Feb. 20—The most important discussion in the February College Council concerned dramatics (Big May Day and the Greek play) and the use of the Deanery.

Tentative plans have been made to hold a mass meeting for the discussion of Big May Day, Tuesday, March 5, After the meeting a vote will be taken in the halls to determine how many students will support and how many students will participate in Big May Day next year, and then the undergraduates can arrange, in consultation with Miss Park and the Faculty, a system of rehearsals that will not interfere with academic work. Big May Day will not be given this spring, but the decision against its being done this year in no way eliminates its presentation in 1936. It will not, however, have any connection with the Alumnae Drive in 1936.

The National Committee is backing the Greek play that is planned for this spring, and arrangements are being made to run a special train from New York on the Saturday preceding Commencement. This means that the dress rehearsal will probably have to be held on the Friday or Saturday preceding examinations so that one performance can be held on the Saturday afternoon after examinations, and another on Garden Party afternoon.

Mention at the meeting was made of the misuse of the Deanery. Smokings at the larger lectures cannot be allowed in future because there is practically no way of disposing of lighted cigarettes.

The Council meeting ended with a slight discussion of the use of reserve books and of the plan to reduce the number of quizzes. The difficulties of checking on reserve books, and particularly the books on reserve in the Art Sem, have become so annoying to librarians and students alike, that an undergraduate library committee to work with the librarians is being planned. As to quizzes, the policy of the administration has always been to put them in as short a time as possible, and to permit professors to give or not give quizzes in second year courses. As it is, the objections of faculty members and undergraduates and the fact that it is impossible to schedule all important lectures outside of the quiz period have reduced the midsemester schedule to three and a half weeks. A further reduction, such as has been proposed by the Undergraduate Curriculum Committee, would seem highly advisable.

Bugs at Bryn Mawr

An interesting campus phenomenon has occurred:

Merion has literally gone bughouse. One of our inveterate nature lovers brought home a cocoon last fall and is now the proud possessor of two hundred praying mantises, which she is at present keeping in Dixie Cups and plans to transfer later to a wire cage for display purposes. The insects are in fine condition and, fortunately, for the collector, very few were killed or lost, strayed or stolen in the trapping. If the small mantises are properly fed and cared for, they will probably grow up into the largest and most fearsome insects in captivity.

Other plans are afoot in Merion among the hobbyists. Among the other interesting hobbies that are starting is insecticide-collecting.

Mrs. Manning Speaks On Senate Warnings

Marks System Has Advantages Since it Permits Accuracy In Grading

RECORD IS EMPHASIZED

Goodhart, Feb. 21.—Dean Manning, speaking in Chapel on the system of marks and Senate warnings, said that the object of any system of marking is to give the student an estimate of her success, and to show her in the clearest and fairest way possible just how she measures up to standards. If a student is definitely below the college requirements, the Senate, a body consisting of the full professors and those of the faculty who have taught for a long time, may send her a warning, and impose upon her any penalties up to exclusion that it sees fit.

The college system of marking has some obvious advantages, particularly because it allows great accuracy on the part of those who give the marks. When the plan of marks on the High-Credit, Credit, Merit, and Pass basis was tried, the faculty objected because it did not give them a chance to show variations and shades of difference in their grades. It is important to remember that marks are the judgment of one person only, and that consequently too much attention may be paid to them. It is probably better, therefore, for the student to receive general rather than numerical marks, and Dean Manning herself would prefer some general system. The college system of marks assumes that perfection and absolute ignorance are possible and estimates each student's place between zero and 100. Whatever system of marks we might advocate it should be based on the sort of subjective testa which are now being given. These examinations are much fairer than the objective, yes-or-no tests, because they determine what one knows, and how one can "put it across". In such examinations organization is the most important factor.

If a student's work is unsatisfactory, she will receive a warning from the Senate telling her how and why she is deficient and what her future course should be. A student must receive more than 60 in half her work, and should be well above 70 in the first two years of her major subject. The second year is especially important, and if a student does well then, she may pull up poor first year marks. Although this policy is hard to work out, the college tries to give all students a chance and will sometimes let those who had first picked the wrong major and then changed to another, finish in five years instead of in the regular four. A student should pick her major by the end of her Sophomore year, but if she makes a mistake, the college does not want to make her drop out without a second chance. In the case of a failing student the Senate feels that she should either go to a different sort of college, or else stay here and be given every opportunity to keep up. If, therefore, the Senate puts a student on probation, it is giving her the opportunity to improve her weaknesses, and it expects her to take advantage of this. Its emphasis is on the student's permanent record rather than on the passing off of conditions.

Plot, Dancing Make Good Freshman Show

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original costumes throughout the show.

Ethel Mann produced excellent results as the dance director. The number done by Pru and her aides was clever and the Blue Rhapsody number, which was both ambitious and artistic, presented an effective whole. The dancing of Miss Mann herself in the Blue Rhapsody was splendid, although the chorus was a bit uncertain. They had every excuse for being so, however, for the dance was extremely difficult. The tango by Miss Whalen and Miss Pittroff in the last scene was very smoothly executed.

The songs, written by Helen Shepard and Eleanor Shaw were not especially distinguished. Both campaign songs were catchy and amusing, and the love-song at the end was notable for its lyric qualities.

National Recovery Act was a good show, thoroughly enjoyed by all. We liked the idea, and we are especially pleased with the implication that the Fountain of Youth enables one to be clairvoyant and to know the popular songs of three years in the future. We liked the way Miss Lovelace kissed her hands to her admiring friends; we liked the small episode of Dr. Bushman and Mrs. Whistlebury, the Blue Rhapsody dance, and a great number of the lines. In fact, we liked almost everything about *National Recovery Act*, including the amoeba, which entered to the tune of "Pop Goes The Weasel."

—A. M.

Earth's Age Debated By Dr. Alfred C. Lane

Maximum Age Is Placed at Ten Billion Years, Minimum at Two Million Years

MINERALS ARE STUDIED

Goodhart—Music Room — Feb. 22. —The age of the earth is not known today, but scientists are working toward a determination of its age by studying present geologic activities and calculating with them as a basis the minimum number of years our earth can have been in existence, declared Dr. Alfred C. Lane, professor of geology at Tufts College. He is a famous investigator and writer on the mathematical aspects of geology and is now engaged in the study of geologic time. He believes that the minimum age of the earth can be traced back two or three million years, but that it is probably not older than ten billion years.

The methods for determining the age of the earth can be classed generally as periodic, progresaive and paroxysmic, as may the forces at work in shaping the geologic features of the earth. A study of the records of changes due to these forces in connection with calculations based on their present activities is the subject of Dr. Lane's investigation of the age of the earth.

The age of the rocks which form the earth may be seen in the sharp teeth of high mountains such as the Grand Tetons. But these mountains are obviously much younger than the older and more complex hills in the east, particularly along the New England coast. To calculate the age of mountains the rate of wearing away must be known; it has been determined in three different regions of the United States. In Stewart County, Georgia, a gully two hundred feet deep was commenced by a drip from a barn roof a hundred years ago. At Niagara Falls there are records of the wearing away of the escarpment at the approximate rate of five feet per year. The age of the falls can be calculated from the records. Again in Bryce Canyon, Utah, Professor Pack has studied the roots of trees on the edge of the cliff as they turn back with the retreat of the escarpment; he has discovered that the wall is wearing away at the rate of one foot every fifty years and that since the Niocene age the cliff has retreated one hundred miles; therefore, these canyons are at least twenty-five million years old.

The periodic method of measuring geologic time can be simply illustrated with the annual rings of trees, which have been used to date cliff dwelling ruins in New Mexico and Mesa Verde. Many rocks have similar complicated bandings where the smaller lines may represent annual rings and the larger bands periodic fluctuations over many years. In the chalk cliffs of England where black flints alternate with the white rock, the silica deposits may be due to colder water currents which would give this periodic cyclic effect. Along the Baltic coast of Germany there are great areas of sand ridges which form each at the rate of one every thirty-five years, and by following these inland the total time necessary for these to have formed can be computed.

In the field of radioactive minerals we may have a method of determining geologic time which is independent of the fluctuationa of climate. These radioactive minerals explode atoms and slowly disintegrate. But each of the different elements disintegrates at a different rate and the rate is measured by the half-life of the element. It is known from the number of atomic flashes per second that a deposit of uranium will be half gone in four and a half billion years, that in the next stage two of the elements, UX and UZ, will be half gone in 23.8 days and 6.7 hours, respectively, that the half life of ionium, the next stage, is 110,000 years, and that of radium 1,580 years, while the derivations of radium disintegrate even faster into lead, where the radioactivity is gone.

Radioactive material discolors mica in the same way that it does a photograph, leaving not a round spot but a number of rings. There are also, generally speaking, four different kinds of uranium which come down to four different leads. If one could join the right uranium to its lead, and knowing the rate of radium decay and that the faster the disintegration is, the further the atoms are thrown in exploding, and therefore the bigger the rings on the mica are, one could calculate accurately on this basis the age of the minerals. From the comparison of different effects of alpha rays on a photographic plate, one can calculate by the rings that the material is at least 870 million years old. From the fact that helium is given off in uranium disintegration only when the rate of exploding is high, one can discover from cases of small helium residue the age of the material. The oldest rock known has been analyzed by such methods and discovered to be about 1800 million years old.

The springs in Yellowstone Park have been found to be radioactive, and the mounds which they build up are more or less radioactive depending on their ages. The bottom layers of the Terraces were only very slightly radioactive. From these facts Dr. Lane calculated that 15,000 years had passed since the glacial period. He checked his calculations by measuring temperatures in the descent of a 5,200 foot mine shaft, where he found that the lower temperatures seemed to be adjusted to a surface temperature of freezing, while above 3,000 feet there seemed to be a wave down from the surface indicating higher surface temperatures. Knowing the rate at which heat waves move through the earth, he was able to prove the accuracy of the date he had obtained for the termination of the glacial period.

The age of the layer of granite which underlies all the continents can be determined from the veins which are formed by the oozing out of subterranean gases. From the knowledge of the layer of viscous lava underlying the earth's crust and also from the fact that most earthquakes come from a depth of less than fifty miles, the theory has been suggested by two eminent geologists that strains accumulated at a depth of more than 200 miles may cause mountains to rise.

Congratulations

The College News wishes to congratulate Dr. and Mrs. Rudolph Kirk on the birth of a daughter, Susanne Brooke.

Works by Americans End Pro Arte Series

Continued from Page One

Stanley Smith, is dedicated to Mrs. Coolidge. It is not so original a work as may have been desired, for in many ways it recalls the Dvorák quartet performed earlier in the series, but it is nevertheless a very neat and pleasant composition. The negro spirit has been carefully suffused throughout to give an extremely enjoyable melodic effect, which the artists brought out to its best advantage in a fine rendition.

The Quartet in C Major, No. 1 (1933), by Walter Piston, was perhaps the most interesting piece on the program. The instruments were nicely balanced, as was the three movement structure of the whole, with the smoothly melodic *adagio* in contrast with the vivacious first movement and the vigorous third movement. The careful composition and the beauties of the work received a superlative performance by the Pro A te group, while the feeling of the *adagio* was exquisitely rendered.

Four pieces by Louis Grünberg, dedicated to the Pro Arte Quartet, concluded the regular program. These were a highly interesting and entertaining display of expert musicianship, which held perhaps more charm for the musicians in the audience than for the average listeners. The Pro Arte ensemble played these short pieces with excellent technique, fine feeling and spirit, particularly in the many surprises of the brief finale, *allegro giocoso*.

In response to continued applause, a composition by Mrs. Elizabeth Sprague Coolidge, who was in the audience, was played. It proved that Mrs. Coolidge's sympathetic patronage of the art comes from a profound understanding based on successfully coping with its problems as seen in her very excellent composition.

California Discours Give Topic Subjects

Perfect Knowledge of French, Research, Literary Study Mark Speeches

PRIZEWINNER REPRINTED

Students who are interested in the concours oratoire (see *College News* of February 13) may be interested to know what topics were used for discours at the University of California. The subjects chosen by the five runners-up included: *"Le Cid" de-Corneille, François de Curel, Mon roman favori "Adolphe", La Corse,* and *La portée ou signification historique de la "Comédie humaine".* Each discours lasted about a quarter of an hour and all of them showed individual research, a fine appreciation of literature and a perfect knowledge of French.

The prize-winning discours was that of Miss Charlotte Cerf, on *Adolphe.* The discours, which was over nine hundred words long, cannot be reprinted entire, for lack of space. The following are excerpts from the speech:

"Nous avons vu, que le propre d'une oeuvre tragique est de nous offrir une représentation de la vie humaine dans toute sa plénitude et dans toute sa complexité. En effet, nous nous soucions peu en lisant cette oeuvre, que l'action se passe en Pologne au début du 19e siècle, qu'Adolphe soit un fils de famille, et Ellénore une femme plutôt mûre . . . ce ne sont pas là les éléments essentiels du romain, et l'auteur, comme je vous l'ai déjà indiqué, l'a t ès bien compris. Ce qui importe, c'est l'analyse de la situation et des caractères. Ici, c'est la nature humaine qui nous est présentée, non d'une façon particulière, mais dans sa portée universelle. Le but de l'interprétation de la vie ici, n'est point obscurci par la prédominance de traits exceptionnels et accidentels. Tels que l'auteur nous les donne, la situation est de tout temps, les personnages sont de toutes les époques; l'oeuvre, dans son sens le plus profond, est l'éternelle et humaine tragédie de l'incompatibilité fondamentale des émotions de l'homme et de la femme qui s'aiment."

Miss Cerf went on to show that *Adolphe,* although it is a great analysis of human emotions, is not the product of long years of practice. "Car Benjamin Constant était un homme politique qui occupa une place importante dans le parti liberal sous la Réstauration . . .ct *Adolphe* est son unique roman." The second point the speaker made was that *Adolphe* is essentially an autobiographical novel; and in connection with this she considered the problem of the identity of Ellénore---whether she was patterned after Mme. de Stael or Mme. de Charrière or Mme. Lindsey.

The discours concluded with Miss Cerf's reasons for choosing *Adolphe* to speak about. "De nos jours, il n'est plus difficile de reconnaître que ce livre est le véritable chef d'oeuvre du roman d'analyse, et une des sources essentielles, non seulement d'une phase du romantisme, mais encore de toute notre littérature d'aujourd'hui. Car je ne veux pas penser, je ne puis pas penser que ce cri du coeur soit tout simplement une manifestation de plus de la soudaine découverte du "Moi" romantique. Au romantisme de Constant se mêle un intellectualisme qui n'est point de cette souche. Ce qu'il y a de personnel dans cette oeuvre a été faconné par le génie de l'auteur pour participer en quelque sorte à l'université dont se revèlent tous les grands sentiments humains, traduits en littérature, de tout temps."

Women Write Novels With Natural Talent

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modeled after Richardson. The rank and file were distinctly inferior, but were nevertheless widely read through the agency of circulating libraries, which are the bane of English authors to this day.

It remained for a woman, Fannie Burney, to take the novel out of the artificial and sentimental rut into which it had fallen and to instil new life into it. Her education was good and she knew a great many intellectual people. She was an excellent observer, had a good understanding of people, and, above all, had a keen sense of humor. Her best known novel is *Evelina.* She got around the difficulties of the letter writing style most admirably. In later years she fell too much under the influence of Dr. Johnson and her work became practically unreadable. She influenced Jane Austen greatly and this may perhaps be called her greatest contribution.

The novel took another turn about this time when there arose a tremendous demand for stories of the romantic and picturesque type. Women led in this attempt to recreate history which had heretofore been thought uncouth and barbarous. Clara Reeve's *Old English Baron* is typical of these historical novels. The greatest exponent of this school was Mrs. Radcliffe, who wrote a series of "shockers" which thrilled her generation. They were harmless and entertaining and were immensely popular. Some people thought them harmful and started to write novels with a moral purpose. The "Blue Stockings" were such a group. Their leader was Mary Wollstencraft, a great exponent of women's rights. The reformers wrote in a very dull style and did not succeed in driving out the more exciting "shockers."

Jane Austen led the novel back again to the paths of reality. She hated artificiality above all things, and did not allow herself the use of anything uncommon to heighten her stories. She went straight to life for her themes and never wrote about things with which she was not familiar. Thus we get an absolute sense of reality. Her achievements have been called "six masterpieces in miniature." She painted the lives only of particular classes of country people.

The canvas was widened by such people as Mrs. Gaskell and George Eliot. The former is interesting for her writing about labor conditions and industrial life, while the latter was the first to write about country folk with sympathy and understanding.

The Brontés are not pioneers because they blazed no new trails and have had few followers. Charlotte had the greatest talent, but Anne, who is often disparaged, is thought by some to be very great. Emily, who wrote in a more concentrated style, was also brilliant.

The next turn which the novel took was along introspective lines. It began to be concerned with things of the mind. The psychological school of Freud threw new light on the workings of the human mind. This concentrated peoples' minds on the question of what others were thinking about. One of the first people to try to express this in writing was Dorothy Richa dson. She described the life of a girl from the inside and made a study of her mind. It is hard, however, to see what Miriam's mind is, for it is so overlaid with details. May Sinclair saw this idea and took it over and made it better technically. The most notable writer in this field now is, of course, Virginia Woolf. Hers are stories of the mind and events as seen through the mind of the central character. This gives us an intimate approach to the character.

The novel has gone as far as it can go. What else is there for it to show us? Whatever development is revealed we may be sure that women will have a part in realizing it.

Cairo, Egypt.—Protesting the extension of the law course from four to five years, students at Egyptian University here refused to attend classes. The strike began with the first year law students who were suspended for two weeks and told that if they did not return to classes at the end of this time, they would be expelled automatically. All other law, medical and arts students then joined in the strike and a settlement has not yet been reached.

Mrs. Piccard Relates Story of Air Flight

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the earliest balloon models. In 1783, Montgolfier built the world's first balloon and ascended with it into the air. Although it was satisfactory for his little excursions, it was nevertheless very imperfect. It lacked a valve to control the inflation of the bag, and the sole means of managing the degree of altitude was by throwing ballast over the side of the cage. Moreover, the balloon was enclosed in a net, to which the gondola was attached. In altitude flying, the extra weight of the net is a hindrance; its ropes are easily torn by the expansion of the bag; and they are apt to break away from the cage if this is subjected to any strong pressure.

August Piccard, the brother and fellow-worker of Dr. Jean Piccard, planned a balloon on entirely different principles. He hung his cabinet on the lower catenary of the balloon itself. A valve was built on the top of the bag and controlled by a rope running down through the balloon into the gondola. In order that it might not be injured in inflation or in taking off, this balloon was anchored to the ground by a most elaborate system of ropes going to the posts, which could be released only from the balloon itself. To do this was Mrs. Piccard's job; she perched on top of the gondola, and simply exploded each rope with two inches of TNT and an electric motor to set it off.

There was much danger in preparing for the ascent. The valve rope stretching down through the balloon might become entangled half way, and then the gas would have to be let out again, as half way up in the balloon was a height equivalent to that of a seven story building. The bag might become unevenly inflated. The inflation was guided by a system of raising and lowering flags, and at each lowering of the flags the men holding the inflation ropes walked forward a specified length; then inspectors walked all around the bag to see that the ropes were even.

Another danger was that when the hydrogen collected in the top of the balloon, which was to be only 1-6 full, the empty material below might be sucked together or up toward the top. As this had occurred in previous balloons, Dr. Piccard had invented for his bag an appendix much larger than usual held by a steel ring and atopped by a cover easily unfastened by a long rope. Mrs. Piccard held the rope during the inflation and, when the order was given, pulled it and let air rush in to fill the lower part of the bag. The hydrogen and oxygen of the inrushing air did not unite in a fire, since they were not in the proper proportions.

The metal gondola of the balloon was curiously painted; the upper hemisphere was white and the lower black. This coloring was to regulate the temperature inside and to keep the heads of the occupants cold while their feet should be warm, for the black absorbed heat from the earth, while the white reflected back the heat from the sun. To regulate the breathing quality of the air inside the gondola, tanks of oxygen were carried, but only in their inner casings, as no weight not absolutely necessary was allowed on the ship. Various chemicals were exposed to absorb the carbon dioxide and the organic compounds resulting from human breathing, while other chemicals were used to dry the air.

Of the instruments in the gondola, those for measuring the intensity and frequency of cosmic rays were most important, as the investigation of these rays, rather than any altitude record, was the purpose of the Piccard flight. Dr. Milliken, of California, had constructed an ionization chamber for discovering the intensity of the cosmic rays, and this was installed in the gondalo, but it was of use only in the case of the harder rays. The Bartow Research Foundation provided guide counters designed by Dr. Swan, which were most helpful. Each of these consisted of a tube, a wire, and two electrodes. When a cosmic ray entered the tube, it ionized the gases there, producing an electric current. Although the current was feeble, it could be magnified by radio tubes and made to almost anything at all. The Piccards made it turn the hands of a clock. Each ray moved the hands forward one second; at the end of every thirty actual seconds, the clock was photographed. Thus the frequency of the rays was determined. By these counters vertical and horizontal rays and rays at angles of 60 degrees and 30 degrees were recorded. The balloon itself was rotated in the air by a propellor so that rays in all quarters of the compass as well might be studied. It was found that in the strathosphere horizontal rays are very comparable to vertical, and there are 50 per cent. as many horizontal as vertical rays. These discoveries reveal the effect of earth's magnetic field on the cosmic ray.

Outside the gondola hung a barogram to register the altitude of the flight. It was sealed up and could not be unsealed on landing except in the presence of respectable witnesses to testify that the seals were unbroken until that minute and that therefore the records had not been tampered with during the flight. An electric hermometer also hung outside and registered minus 94½ degrees Centigrade in the strathosphere.

Rabbits' feet may be the pet good luck pieces of most football players, but Eddie Rolen, sophomore basketball forward of the Michigan State College five, trusts his fate to a bed caster. Rolen carried a bed caster throughout high school as a good luck omen, and he still retained it when he became a member of the Spartan squad. When he enters a game he always hands the caster to Edward Kemp, student manager, for safekeeping. Very few are allowed to handle it because of fear the special charm it is supposed to hold will escape.

Prof. Paul A. Witty, of Northwestern University (Evanston, Ill.), has conducted experiments which have proven that genius is possessed by girls as often as by boys.

Years and Years Ago

We have sadly neglected the Philistine's literary side in our attempt to view Bryn Mawr through his eyes, when it was young and unsophisticated. Love stories were very much a la mode back in nineteen hundred. The tender passion seems to have disappeared of late, if not from our lives, at least from our publications.

"Through Fire and Water" describes the typical heroine furbishing herself up for the typical young man. "Half an hour later a card bearing the name of Mr. J. Hartley Harrison was lying on the study table and the mirror reflected a delicate oval face, made even prettier than usual by its slightly conscious expressions and a red rose in the soft dark hair." The slightly conscious expression was probably what got him. In 1935, we bend our efforts toward looking as unconscious as possible, especially when expecting callers.

They were very frank about their interests then. Etiquette for the Elite advises the Timid Freshman thus — "In punctuating the sentence you give, 'I saw a young man yesterday crossing the campus,' I think I should make a dash after the young man."

Their attitude was pretty similar to our own in regard to pictures of campus life by people who have never lived it. They criticize severely an Elsie Dinsmorish sort of lady who wrote a book about Smith College, in which a freshman discourses to a friend as follows: "Your idea of college, then, is that it resembles a huge corn popper into which we throw our undeveloped ideals, and when these have been shaken long enough over the fire of learning, they burst into nice fluffy kernels which—to complete the simile—are eaten up as soon as we go out into the world. . . . If you try to swallow another person's ideal in addition to your own, you are very likely to choke yourself and die." "Choice epigrams fall from the lips of the characters like pearls, similes and figures of speech adorn their most trivial communication," as the Philistine critic puts it. She ends her criticism with a touch of the college spirit so conspicuous years ago:—"It may be argued that Smith and Bryn Mawr are very different, and that the picture Miss Fuller gives us may perfectly well be true of that college. Indeed we do know there is a difference, and we cannot help feeling that there is about our college an atmosphere of much greater dignity and earnestness.' We hope Smith took that in, and digested it properly.

The Philistine was much more lenient in reviewing the *Bacillus of Beauty*, another novel of campus life, laid at Barnard this time. The tale treats of an ugly undergraduate, who becomes with the aid of a bacillus, administered by the biology professor, the most beautiful woman in the world. The ladies of 1900 apparently preferred excitement to humdrum moral value.

Everyone imitated all her favorite writers with great enthusiasm thirty-five years ago. "With apologies to somebody or other" precedes a good quarter of the Philistine's stories, plays and poems. *The Crime* starts off with a thousand apologies to Poe, and a few appropriate verses such as "Quel abimo, quel abimo tu in onores!" — A. de Musset, and "O, she has fallen into a pit of ink"—Much Ado About Nothing. This story is a very gory affair, full of mad ha-has and exclamation points. "Misery is manifold," it begins. "The world is shrouded in a pall of liquid blackness. Blackness hovers over Taylor tower and obscures the insignificant gables of the Infirmary." The heroine has a fearful *monomania*. "I never was a happy girl," she says. "My baptismal name is Heliodora. My family name I suppress, though, alas, they have doubtless changed it. Why should they totter under the disgrace of bearing my title—mine!—since I languish in a padded cell in the asylum of the Criminal Insane?" She was in a bad way when she first got into college. "I entered—ha! ha!—yes, I entered, but in what a fearful bodily and mental condition! My forehead pale, my eyes sunken so as to be almost invisible, my shoulders bent like those of an octogenarian, I entered these gloomy halls. . . . My melancholy eyes drove the professor to the verge of lunacy, my dome-like brown and sunken cheeks gave me a look of feverish intellectuality." And so on to the horrid close.

Rollo at the Fudge Party is much more cheerful: "Rollo," said Mr. Holliday, one fine morning, "brush your hat and get a clean pocket handkerchief. I am going to take you to Bryn Mawr."

Rollo did as he was bid and when they were seated in the train he asked: "Father, what is Bryn Mawr?"

"Bryn Mawr, my son," replied Mr. Holliday, removing his spectacles, "is an institution for the enlightenment of young women where they make tea every afternoon."

THEATRE REVIEW

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deft touches an observing, clever, yet kindly man.

Alfred Lunt, as Stefan, gives us a fine portrayal of a rather pathetic animal. One feels the same sympathy for him that one would for a wounded beast, poignant, yet not in the least human. In the first scene of the third act, his reactions are those of a suffering infant or dog, irremediable and aching. As he enters playing his accordion, the audience, knowing what is in store for him, is moved by a pity that is akin to horror. This scene, rising to the point of his committing suicide, is completely his.

It is Miss Fontanne whose characterization falters throughout. She seems unsure, out of sympathy with the character she portrays. Obviously Linda Valaine is supposed to be an extremely attractive woman; we see that through the attitude of the other characters. Yet nothing she does warrants the near-reverence that she is accorded. Forced to wear a red wig, spectacles and unbecoming sports dresses, the actress walks apatheticslly through her role, with little or no personality. In the scene with Stefan, which should be hers, she falls weeping about the stage and does little else. One feels no especial sympathy for her; one cannot, not knowing her. In the scenes on the hotel veranda, with her guests, she is remote, cold, unenchanting. The fault is in part that of the playwright; her dialogue is poor, and her lines lack force. Yet Miss Fontanne should be able to inject some real emotion into the part; even her facial expressions are meaningless. It cannot be that Miss Fontanne is unsuited to tragedy; witness her superb performance in *Elizabeth the Queen*. There seems to be no obvious or adequate explanation for the actress's failure to make something of her role.

Point Valaine as a whole is feeble and unconvincing. Badly managed scenes and generally poor dialogue, except in the case of Mortimer Quinn, make it lack reality. There are several elements in it that are to be found in many previous Coward plays: Mrs. Birling, the oppressing mother, illustrates on a minor scale the theme of *The Vortex;* the novelist is the same type of character as those in *Design for Living;* the screaming young Englishwomen have frequently run across a Coward stage. We wish Mr. Coward would cling to the type of play in which he excels,—the light sophisticated comedy. We wish the Lunts would find a better play where Miss Fontanne could charm us by her voice and gestures once again, and where Mr. Lunt could be a human being. As it is, *Point Valaine* is unworthy of Mr. Coward and a waste of time for the Lunts, as well as for the audience.

A. M.